

# ICF.I. Bulletin

INSTITUT CANADIEN DU FILM

Collège Jean-de-Brébeuf,

3200 Chemin Ste-Catherine, Montréal 26

CANADIAN FILM INSTITUTE

Head Office,

1762 Carling Avenue, Ottawa 3

## RAPID EXPANSION IN FILM SOCIETY MOVEMENT

Gideon Bachmann, President of the American Federation of Film Societies, reported in *Variety* that there are film societies in 46 countries and that their total membership exceeds 4,000,000. He estimates that film society screenings account for 68,000,000 attendance annually. These statistics are more remarkable when one learns that film societies existed in only seven countries in 1939; in 1955 societies operated in 29 countries with a membership of 500,000 — approximately 12% of the present following.

Mr. Bachmann points out that this phenomenal growth has occurred most significantly in those countries which have enjoyed intensive developments in television programming and have at the same time suffered a marked decline in the number of motion picture theatres. He concludes that the expansion of the film society movement indicates the growth of a mature audience, an audience which has a more serious appreciation of the motion picture as a medium of entertainment.

Canada has experienced the rapid development in television broadcasting, the decline in theatre attendance and the expansion of the film society movement that Gideon Bachmann has written about. The current season has witnessed the most dramatic growth. In the 1959-60 season there were 68 film society groups which were members of the Canadian Federation of Film Societies. These member societies had a total membership of 18,681. Despite a marked increase in affiliation fees, all operating societies have re-affiliated with the Federation for the 1960-61 season. Of the 81 member societies, 20 are new to the Federation this season. The total membership has increased by one-third to 25,694. Three additional groups may join before the end of the current season.

However, it is not statistics that measures the success of a film society or the film society movement; it is the vitality and discontentedness which drives volunteer leaders to seek exciting, off-beat products from studios around the world for film society audiences meeting in homes, schools, community halls and commercial theatres.

The first societies in Canada (Montreal, Ottawa and Vancouver) searched out new foreign features which were making their way to North America, unearthed experiments of independent film-makers and revived film classics. In 1934-5, these societies became autonomous branches of the National Film Society of Canada (which today operates with different functions and a different name - the Canadian Film Institute).

Dorothy Burritt, a pioneer in Vancouver and now film societies' most persistent researcher, has written

that the rise of film societies in the thirties was "a phenomenon which sprang entirely from the enthusiasm of individuals who had fallen under the spell of the richest and most dynamic expression of our age. For the most part, people interested in 'culture' relegated film to the realm of the vulgar from the very beginning. But it had its few ardent supporters who were drawn to it by the very vitality that made it popular with the masses; and once drawn to it, they never again were free of its fascination. Those who took film seriously early in its history and who encouraged its acceptance as an art have a long line of heirs. It was a handful of avid volunteers who brought film societies into being in Canada (H.P. Brown, still active with the Edmonton Film Society, O.C. Wilson and O.C. Burritt of the old Vancouver group, D.W. Buchanan of Ottawa, and Brian W. Rowe and the film critic of the *Gazette* in Montreal, and Professor Charles Comfort in Toronto). Continuing from the foundation built by a few early enthusiasts, today's film society leaders are exploring an infinite variety of approaches to the specialized field of film appreciation.

True film society groups are far removed from the normal theatre audience. Each society is a unique, autonomous entity with its own point of view, for each has come into being for reasons related to the needs of the community in which it operates and as a result of the interests and viewpoints of the society's organizers. Although concern for film as an art is the basis of interest, this can and does take many forms. Sometimes it is a broad and vigorous approach, sometimes a highly specialized one that is adopted to foster film appreciation.

"The very fact that societies are operated by volunteers (who are elected by the membership except in rare cases) contributes to their unique atmosphere. An unimposed mutual interest first brings the 'evangelists' together; it drives them continually to explore and search out films of artistic and historic merit which otherwise might remain unknown and unseen; it urges them to find audiences in living-rooms, halls and theatres; it can stimulate them to study and discuss, often to write, and sometimes even to make films. If the films and presentation are right for the time and the audience, the enthusiasm of the volunteer is shared; this is his reward."

In earlier days, film societies were frowned upon by commercial exhibitors and distributors as a potential threat. However, in most communities where film societies operate, these suspicions have largely been dissipated. Some exhibitors have come to recognize societies as allies. On innumerable occasions,

(continued on next page)

## RAPID EXPANSION (concluded)

film societies have given assistance to distributors and exhibitors in support of commercial showings of outstanding films. For example, film society support of commercial showings of *Pather Panchali* in every centre where it has been shown — and with success — made it possible for a wider audience to see a film which had been delayed in reaching Canadian screens for two years.

The working relationship between distributors and film societies has so developed that distributors occasionally import films especially for societies; and on several occasions first showings by film societies have subsequently led to reasonably successful theatrical runs of such films as *I Vitelloni*, *The Little Island*, *He Who Must Die*, *Seven Samurai*, etc.

The development of important international film festivals, the increasing supply of first-rate foreign films, and the greater public interest in mature films have stimulated the development of the film society movement dramatically. Perhaps the most important factor has been the growth of the Canadian Federation of Film Societies. It was established in 1954 under the name of Film Society Division of the Canadian Film Institute, largely through the unstinting efforts of Guy and Nancy Côté, active members of the Ottawa Film Society. The Federation, as it became known in 1956, brought societies together to permit the joint importation of important films, to facilitate the exchange of experiences in running societies, and especially to encourage the preparation and distribution of detailed information about films.

The increased public interest in mature films has encouraged societies to expand their memberships. Whereas at one time almost all societies exhibited exclusively in 16mm, many are now showing 35mm films. 46 groups representing 6,707 members use 16mm exclusively. 27 groups using both 16mm and 35 mm enjoy a total membership of 14,097. 8 societies with a membership of 5,190 show exclusively in 35mm.

Interest in film society programs has compelled some groups to rent large theatres for their showings. Ottawa Film Society is the largest in Canada. It has 1907 members in its three series; if one considers that a number of these members have taken membership in two or all three series, the gross membership figure should be estimated at 2300. Other societies with more than a thousand members (net) are Edmonton (1582), Calgary (1500), Toronto (1496), Vancouver (1250) and McMaster University in Hamilton (1100). With the exception of Edmonton and Calgary, these large societies co-exist in cities with other societies which have a different approach. In Toronto, for example, there is the A. G.E. Film Society (925), the French Cine-Club (1300) which is not a member of the Federation, Canadians for United Nations Film Society (405) and the University of Toronto Film Society (375).

Unfortunately, the development of these large societies has led to some difficulties. For example, in one city a commercial exhibitor has launched an attack against a large film society. Failing to understand that the society is building an audience for good films whenever they are shown, commercially as well as in the society, the exhibitor has roused the press and influenced the provincial government to the point where the future of the society has been

undermined.

In contrast to these large societies and their problems, there are four societies with fewer than 25 members and an entirely different set of difficulties. Of the 81 groups, 21 are student societies. Almost 75% of member societies are English-speaking. The fact that French-speaking member societies tend towards small, specialized groups can be seen in the fact that only 6% of the total individual membership is exclusively French-speaking. These groups are especially distinguished by their intensive study of the aesthetics of film art and experimental film.

Film societies are remarkable for their variety in approach, the enthusiasm of their members and the vitality of their leaders who give so freely of their energy. The Federation reflects these qualities. Its strength is in the aggressive support and co-operation among leading societies and in the voluntary officers.

Chairman: Peter Wade  
Treasurer: Avram Garmaise  
Executive Secretary: Roy Little  
Liaison Officer: Dorothy Burritt  
English Information Officer: Gordon Stoneham  
French Information Officer: Jean-Claude Pilon  
Editor of the *Bulletin*: Dorothy Macpherson.

The Information Service receives a continual stream of requests for information on the availability of films in Canada.

Have you sent us *your* latest FILM CATALOGUES or LIST OF FILMS? To assist us in satisfying these requests promptly, please address all material to: LIBRARY AND INFORMATION SERVICE, Canadian Film Institute.

## FILMS POUR CINE-CLUBS

Ces films sont distribués par la succursale montréalaise de l'ICF.

|                                            |         |       |
|--------------------------------------------|---------|-------|
| BETWEEN THE TIDES (fr.)                    | 22 min. | coul. |
| Grande-Bretagne. Réalisé par Ralph Keene.  |         |       |
| ET LA MER N'ETAIT PLUS                     | 24 min. | coul. |
| Pays-Bas. Réalisé par Bert Haanstra.       |         |       |
| JOURNEY INTO SPRING (fr.)                  | 30 min. | coul. |
| 1957.                                      |         |       |
| Grande-Bretagne. Réalisé par Ralph Keene.  |         |       |
| MIROIRS DE HOLLANDE                        | 10min.  | b & w |
| Pays-Bas. Réalisé par Bert Keene.          |         |       |
| VICTOIRE DU DESERT (Desert Victory)        | 60 min. |       |
| b & w 1942.                                |         |       |
| Grande-Bretagne. Réalisé par Roy Boulting. |         |       |

## Pour Un Dialogue Sur Le Cinéma

Vouloir prouver qu'une revue de cinéma — surtout au Canada — doit intéresser les ciné-clubs, ce serait s'évertuer à structurer d'inutiles lapalissades. Prouver cependant, statistiquement, qu'une telle revue les intéresse, voilà un propos plus intéressant.

Or, depuis octobre dernier, il existe au Canada un mensuel totalement consacré au septième art. OBJECTIF '61 est une revue indépendante qui est née du franc désir d'un groupe de cinéphiles montréalais (cinéastes indépendants, critiques, animateurs de ciné-club...) de donner à leur action une portée nouvelle en créant un élément vital de conversation entre le spectateur et l'écran.

Une telle entreprise n'était pas sans risque, nous le savons bien. Le grand public est toujours méfiant des nouveaux noms, aussi fallait-il compter sur un public déjà ouvert à la "Cause". Ce public nous le connaissons parfaitement chacun de nous y ayant été intégré dès ses années de collège, s'étant même mis à son service en plus d'une occasion; ce public, c'était celui des ciné-clubs.

Aussi dès les débuts, et encore aujourd'hui, est-ce vers lui que nous nous sommes dirigés. Plus de 10% des numéros vendus chaque mois sont vendus dans ses rangs. Plus de vingt ciné-clubs se sont déjà abonnés à la revue. Ses chiffres sont encourageants mais ils devraient être rapidement dépassés. Pour donner à OBJECTIF '61 toute la vie qu'il devrait refléter, ses rédacteurs ont besoin de se sentir épauler par tous ceux pour qui le cinéma est un art, mais aussi une passion.

Ces passionnés, nous croyons que c'est dans les ciné-clubs qu'inévitablement nous devrions les rencontrer. Les sommaires des cinq numéros parus ont vu les noms de Gilles Groulx, Jean-Claude Pilon, Guy Côté, Pierre Patry, Roy Edwards, Michel Brault, Michel Régnier, Peter Evans, Jean-Pierre Lefebvre, Renée Côté, Michel Patenaude, Claude Jutra, André Laurendeau, Fernand Cadieux, Roland Brunet, Michel Guillet, Jacques Giraldeau, Pierre Castonguay, Jacques Lamoureux et autres proposer au cinéphile un dialogue sur le cinéma; il ne tient qu'à lui que ce dialogue aille s'intensifiant.

Robert Daudelin

## DU CINEMA AU QUEBEC

Divers événements récents ont fait naître chez nous un véritable phénomène d'emballement collectif pour tout ce qui a trait au cinéma. Cette situation, pour bienvenue qu'elle soit, n'est cependant pas sans écueils. Il ne faudrait pas que l'existence nouvelle d'un grand public de cinéma s'accompagne d'une trop vaste dispersion des valeurs, en matière d'éducation cinématographique. Nos journaux auraient donc avantage à ce que leurs chroniques du cinéma soient rédigées par des gens compétents en la matière et non par des critiques improvisés, comme c'est le cas, présentement. L'influence des journaux dans ce travail d'éducation populaire est immense.

En pareil contexte, la responsabilité du ciné-club est de première importance. C'est à lui qu'il appartient de maintenir et promouvoir les valeurs authentiques du cinéma. Aujourd'hui plus que jamais, le ciné-club doit communiquer au public intéressé les normes essentielles lui permettant de découvrir le cinéma dans ce qu'il a de meilleur.

Jean-Claude Pilon



M. Jean Cravel

Président du Comité de Montréal

## INAUGURATION

Le 25 janvier dernier l'Institut Canadien du Film inaugurerait officiellement son bureau de Montréal dont les locaux sont situés au collège Jean-de-Bréboeuf.

Dans son mot de bienvenue aux invités, le R. Père Roland Fortin, s.j. recteur du collège, se dit heureux de pouvoir collaborer à l'oeuvre de l'ICF et exprima l'intérêt avec lequel les dirigeants du collège suivraient le développement de l'ICF.

M. Jean Cravel, président du Comité de Montréal et directeur adjoint du service des relations extérieures de la compagnie Aluminum du Canada, expliqua brièvement pourquoi et comment une succursale avait été créée à Montréal et présenta M. Charles Topshee, directeur exécutif. Adressant la parole en français et en anglais, le conférencier décrivit la nature et les buts de l'ICF ainsi que les services qu'il offre à ses membres.

Il y eut ensuite une période de discussion au cours de laquelle les invités purent se renseigner davantage sur les activités de l'ICF, suivie de la projection de trois films: GLASS de Bert Haanstra, OVERTURE, une production des Nations-Unies et CORRELIEU, film de l'ONF.

Parmi les invités, se trouvaient des représentants de l'ONF, de la cinémathèque de Montréal, du Service de Ciné-photographie, de Radio-Canada, des postes de radio privés et de différentes sociétés industrielles et commerciales de Montréal.

Tel que le déclarait M. Topshee dans son allocution: "L'Institut Canadien du Film est heureux de coopérer avec le collège Jean-de-Bréboeuf pour la diffusion de ses services aux Canadiens de langue française, ainsi qu'à la population de Montréal et de la province de Québec". En établissant ainsi une distribution de films plus efficace sur le plan national, l'ICF entend jouer un rôle éducatif car "moyen nouveau de connaissance, le cinéma est en même temps un nouveau moyen d'échange intellectuel" (Pierre Laprohon).

**Extraits de l'allocution du directeur de l'Institut  
Canadien du Film, à l'ouverture officielle de la  
succursale montréalaise, le 25 janvier 1961.**

Si certains Canadiens déplorent l'absence d'un drapeau national distinctif et d'autres marques d'un sentiment national, je trouve pour ma part que les caractéristiques de vie nationale ne manquent pas. L'une de ces caractéristiques est précisément l'existence au Canada d'un domaine de service auquel l'entreprise privée ne s'intéresse pas, faute de profits à réaliser. Nul d'entre nous ne voudrait voir le gouvernement s'en occuper, parce que nous considérons qu'il n'en a pas le droit.

L'éducation au niveau national est l'une de nos préoccupations dans ce domaine. La plupart des Canadiens n'entendent pas laisser le gouvernement du pays exercer des responsabilités à l'endroit de l'éducation. Cependant, certains services liés à l'éducation ne peuvent être fournis avec un maximum d'efficacité qu'au niveau national.

L'éducation est évidemment du ressort des gens du lieu. Toutefois, par suite de leur spécialisation plus poussée, les services éducatifs ne sauraient se confiner au domaine local. Pour être efficace, la distribution des films, par exemple, doit se faire sur le plan national. L'Institut Canadien du Film s'emploie à fournir de tels services nationaux, sans qu'il n'y ait de conflit avec les droits des autorités locales et provinciales.

L'Institut Canadien du Film fournit ses services éducatifs aux écoles et collèges, aux universités, aux bibliothèques publiques, aux hôpitaux, aux établissements commerciaux et industriels ainsi qu'aux syndicats ouvrier.

La plus importante de ses sources d'approvisionnement est la cinémathèque nationale qui se compose de plus de 7,000 films. Cette cinémathèque réunit en fait vingt-quatre collections distinctes, notamment les cinémathèques de médecine et de biologie, les collections de films sur l'industrie, sur la santé nationale, sur les affaires, sur les sujets scientifiques, les arts, l'aptitude physique et la sécurité.

La seconde de nos grandes sources est l'importation de films. Nous faisons entrer au Canada, à l'intention de nos membres et du public, des films étrangers qu'on ne peut se procurer par l'intermédiaire de distributeurs canadiens.

La troisième en importance de nos fonctions consiste à diffuser des renseignements sur la production cinématographique. Nous avons recueilli une documentation qui nous permet de répondre à la plupart des questions. Cet aspect de notre travail absorbe une part appréciable de nos ressources mais ne produit que fort peu de revenus. Néanmoins, un service national comme le nôtre doit être en mesure de répondre aux demandes de renseignements et nous sommes convaincus que c'est là une partie essentielle de notre rôle.

En plus des trois principaux services précités, l'Institut Canadien du Film se rend utile de bon nombre d'autres manières aux usagers de films. La Fédération Canadienne des ciné-clubs est par exemple une division de l'Institut; elle ne groupe pas moins de soixante-dix sociétés et ciné-clubs d'un océan à l'autre. Les membres de ces organisations, au nombre de plus de 25,000, tiennent à présenter régulièrement les grands classiques du cinéma et d'autres sujets que l'on n'a guère l'occasion de voir

dans les salles commerciales de cinéma.

La division des films scientifiques se compose de groupes de personnes intéressées à visionner des films scientifiques. Nous nous occupons depuis longtemps de la distribution, sur le plan national, des films commandités et nous poursuivrons notre action dans ce sens.

L'Institut Canadien du Film est l'un des organisateurs du Palmarès du Film Canadien, une organisation dont le but est de proclamer chaque année les meilleures productions du cinéma canadien et de contribuer ainsi à maintenir à un haut niveau la qualité de la production cinématographique canadienne. En honorant les meilleurs films, on les signale en même temps à l'attention du public canadien.

Tous nous nous préoccupons de l'éducation de nos enfants. Nous voulons qu'ils aient des notions de musique, de peinture et des autres arts en plus d'apprendre à lire et à écrire. Or, il est une forme d'art avec laquelle ils sont en contact plus qu'avec toute autre, et c'est le cinéma. On leur présente des films à l'école, dans les centres paroissiaux, les salles de cinéma et à la télévision. Nous avons voulu favoriser chez les jeunes le goût du cinéma. A cette fin, nous avons participé à la création du Centre Canadien du Film pour la Jeunesse et avons publié, ce mois-ci, un catalogue bilingue des films récréatifs pour enfants, disponibles au Canada. Ce Centre est administré par l'Institut Canadien du Film. Ceux d'entre nous qui nous en occupons sommes bien convaincus que la présentation de bons films aux enfants est d'une grande importance aux yeux des parents et des éducateurs, surtout lorsqu'on songe à l'énorme influence des grands organes de diffusion.

Les films d'intérêt historique intéressent également beaucoup les Canadiens. L'Institut Canadien du Film a formé un comité spécial d'archives cinématographiques, qui, au cours des cinq dernières années, a sauvé 400,000 pieds de film canadien d'intérêt historique qu'on aurait détruits sans son intervention.

Voilà donc quelques-unes des fonctions de cet organisme unique consacré aux intérêts des usagers du film, l'Institut Canadien du Film.

En effet, l'Institut Canadien du Film n'a pas d'équivalent dans les autres pays. Il est canadien car il exerce son action dans ce domaine que nous, Canadiens, entendons réserver aux organismes extra-gouvernementaux. Les entreprises commerciales ne sauraient s'en charger, car elles ne pourraient y réaliser de profits. Cet organisme est canadien également par la diversité d'origine de ses membres et parce qu'il établit contact entre le gouvernement et l'industrie, la direction et les ouvriers d'entreprise, les associations bénévoles et professionnelles, les hôpitaux, universités, écoles, bibliothèques publiques et entre les canadiens de langue française et de langue anglaise. Je pense qu'il n'est pas injuste de dire que, dans son domaine, l'Institut Canadien du Film compte autant dans la vie canadienne que l'Office national du film, Radio-Canada, la Galerie nationale, la bibliothèque nationale et bon nombre d'autres institutions canadiennes.

# FILMS FOR PURCHASE

THORNE FILMS INC.

## LINE AND ART

11 minutes, colour

Concepts of line as visual images are developed, beginning with the phenomenon of line in nature and man-made forms; but stressing the inherent beauty of line and its expressive qualities as seen in drawing, painting, and sculpture. Through excellent selections ranging from the primitive and the "old masters" to the contemporary, the film emphasizes the artist's response to various media, indicates how form and volume can be evolved from line, and illustrates illusions of space and tension, as well as the infinite possibilities for innovation and interpretation through line. Line is seen in the totality of the esthetic experience where meaning is understood visually. The film is an ideal teaching aid in basic college art classes or advanced senior high school, and yet will appeal to general adult audiences.

Purchase Price: \$110.00      Rental: \$5.00 per day  
\$10.00 per week.

## THE SEA OTTERS OF AMCHITKA — 45 minutes, colour.

This unique film possesses the most comprehensive footage on sea otters available anywhere in the world. It was filmed in co-operation with the U.S. Fish and Wildlife Service on Amchitka Island in the Western Aleutians of Alaska. Once on the verge of extinction, the sea otter is now abundant in most of its former range. The film stresses in detail the life history, ecology and behaviour of this fabulous fur-bearing marine member of the weasel family. This wildlife film is designed for use at the university, college and junior college levels in conservations, ecology and animal behaviour courses. It also has wide appeal to general adult and high school audiences. The interrelationships of the sea otter with other animal life in its environment are shown throughout the film, as are food habits, mother-pup relationships, and group social behaviour. The sea otter habitat is well demonstrated.

Purchase Price: \$450.00      Rental: \$20.00

## EXPERIMENTAL CANCER RESEARCH — 13½ minutes, colour.

Depicts the cancer research programme being con-



## Line and Art

ducted by Morrison award-winners Dr. Edward Crabb and Dr. Margaret Ketsall at the University of Colorado, where a study is being made of cellular changes during cancer formation in hamsters using histological methods. The film brings to the audience a real understanding of the basic and important work that is being carried out by some laboratories in the field of cancer research. It is ideal for either college or high school classroom use, educational television, or general adult audiences.

Purchase Price: \$135.00      Rental: \$7.00 per day  
\$14.00 per week

ARCTIC WILDLIFE RANGE — 20 minutes, colour. The Arctic Wildlife Range has been set aside to preserve some of the vast, unspoiled landscape in northeastern Alaska. The ruggedly beautiful wilderness and many of the native plants and animals of this northern zone of life are well illustrated in this conservation-education film. Wilderness values and conservation principles are well stressed. Among other animals shown in their natural habitats are caribou, grizzly bear, ptarmigan, and gyrfalcon.

Purchase Price: \$200.      Rental \$10.00 per day  
\$20.00 per week

## ORDERS OF INSECTS 30 minutes, colour.

This educational film is especially constructed for use in university biology courses. It first points out the general characteristics of insects, then considers separately the nine most common orders: Orthoptera, Blattariae, Odonata, Hemiptera, Homoptera, Coleoptera, Lepidoptera, Diptera and Hymenoptera. It shows the characteristics of each order, many close-ups of live insects, and the typical habitats in which they may be found. It is designed to bring the colour, movements, and life habits and habitats to the student who otherwise would view only dead insect specimens in the laboratory. Although some technical terms are used, the film is also suitable for progressive high school biology courses and intelligent general adult audiences.

Purchase Price: \$275.00      Rental: \$7.50

## NEW FILMS ON DENTISTRY

**CENTENNIAL SESSION** — 28 min. black & white  
S.C. \$3.00

This documentary film report highlights the events of the Centennial Session of the American Dental Association held in New York in September, 1959. The scientific meetings, clinics, exhibits and social activities are shown. The opening session and excerpts from notable speakers are recorded.

**A NEW DAY IN DENTISTRY** — 13 min. black & white — S.C. \$1.50

The story dramatizes a day in the life of a dentist. Emergency dental treatment is required by a hospitalized victim of an auto accident. A psychological reaction of the patient is overcome and her teeth are restored to enable her to keep a wedding date. The problems of a first visit, prenatal care and the diagnosis of a malignancy are introduced as we see Dr. Merritt in the routine of his office practice. The future of dentistry is touched on as the dentist and his assistant discuss a forthcoming talk to a high school group.

**PATTERN OF A PROFESSION** — 28 min. colour  
S.C. \$3.00

This film dramatizes the importance of the mouth as a vital organ of the body. The profession behind the man who treats the mouth is a theme that makes the film valuable in vocational guidance. An interrelation of health professions is shown when the story of a cleft palate patient is told.

**OPERATION TEAMWORK** — 38 min. colour  
S.C. \$3.00

An account of the day's activities of two dental assistants provides guidance for the dentist in the use of his assistants and should help in the training of dental assistants. The routines of the day are given in detail for both assistants in the office, two operating rooms and the laboratory. The smooth functioning of the dental team is seen to flow from organization and training. The co-operation of the dentist and his personnel is emphasized.

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## A New Canadian Girl Guides Association Film

**A MILE HIGH — A WORLD WIDE**  
colour, 20 minutes \$3.00

The official Girl Scout movie of the Senior Roundup held in Colorado Springs, to which members of the World Association of Girl Guides and Girl Scouts were invited. Taken against a backdrop of Pike's Peak and the Rockies, film shows the whole set-up of this camp. It shows the girls of various countries arriving, erecting tents, special dances and singing of various countries. A good Public Relations film, emphasizing the programme of Senior Scouting and Rangering.

The Library and Information Service of CFI has revised three special film lists: *Films for Girl Guide Groups*, *Films on the Pulp and Paper Industry*, and *Films on Winter Sports*. All films listed are available from CFI. These lists may be obtained from CFI at 10c a copy by writing to the Library and Information Service.

## A new Canadian Production . . .

**BULGARIAN DANCES** — Produced by Gilles de la Rochelle. A group of Montreal dancers interpret the culture of Bulgaria through dance, costume and music. The setting is a Montreal park and glassware, musical instruments, fabrics and metal craft bring a background to the Bulgarian dances that add authenticity to the dance interpretations. Available for free preview with view to purchase.

## VOCATIONAL GUIDANCE

**HOW TO INVESTIGATE VOCATIONS** — 10 minutes — black and white \$1.00.

A case study of a high school boy who learns the procedures to follow in selecting a vocation which is suitable to his personal interests and abilities.

**YOUR EARNING POWER** — 11 minutes — black & white \$1.00.

Tells of five conditions which influence earning power: economic conditions, the kind of job selected, the amount of one's education, personal qualities and one's ability to produce. Each of these points is portrayed so young people will gain insight into the personal improvement of earning power.

**CHOOSING YOUR OCCUPATION** — 11 minutes — black & white \$1.00.

Self-appraisal, occupational possibilities, preparation requirements, and guidance facilities are presented.

**FINDING THE RIGHT JOB** — 10 minutes — black & white \$1.00

This film demonstrates the steps that may be taken to find the right job in a field of work selected by the applicant.

## FILMS ABOUT TIME

**TIME** 15 min. sd. col. \$150; b & w \$75

Develops the concepts of time determination, time keeping, and the use of time in rate and frequency measurements. Portrays the use of time zones, the Date Line and Daylight Saving Time.

Rental \$4.00

**TICK TOCK** 13½ minutes. sd. b & w \$45.00

This film gives an account of some of the clocks which can be found in the towns and villages of Britain today, as well as the renowned and beloved "Big Ben". S.C. \$1.50.

**IT'S ABOUT TIME** 12 minutes. sd. col. \$94.00

Film takes a look at some historic timepieces and goes on to show something of the ingenuity of modern horologists and craftsmen seen at work in a large factory producing clocks and watches on a mass-production line.

S.C. \$2.00

**BIG BEN** 15 minutes. sd. b & w \$45.00

Some of the main events in the last century from the death of Queen Victoria to the coronation of Her Majesty Queen Elizabeth II are recalled as the narrator tells something of the history of Big Ben and of the troubles encountered during the dramatic casting and installation of the great bell.

S.C. \$1.50

Available on service charge basis or for free preview with view to purchase.

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The Boy Scouts Association has prepared a new catalogue of films suitable for scouting groups. Free catalogue will be sent on request.